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THE last month has brought an auspicious opening of the art season. At the new Macbeth Galleries was seen a display of thirty-four American paintings which was not rivaled by any other exhibition in town except the Evans pictures at the National Arts Club. Each one of these paintings was a gem, from Whistler's charming "The Little Blue Bonnet", to William Sartain's latest testimony of the stupendous stride he has made in the last few years, his "Roman Aqueduct, Andalusia". The grandeur of William Morris Hunt's "The Rapids, Sister Islands, Niagara", the realism of Jerome Myers' "Waiting for Christmas Dinner", the tenderness of Charles H. Davis' "Melting Clouds"—what more need be said to give an idea of the interest this exhibition excited? Enough has been said at other times of the work of Wyant, Inness, Keith, Ryder, Ranger, Murphy and Martin—they were all represented here with some of the best work they ever produced. But—if Arthur B. Davies would give up placing figures in his landscapes and confine himself to the sonorous color gamut of his classic "Canyon Undertones", I for one, would be much pleased.

Mr. E. Wyly Grier had a series of portraits at the Fishel, Adler & Schwartz Gallery. Mr. Grier is an Englishman who has for some time been painting portraits in Canada and has now come to New York to execute commissions. His work is uneven, some of it seemingly slighted. What the artist is capable of is proved by the portrait of his father, an elderly man with a long, white beard, holding a book. This is a fine performance, of which no man need be ashamed. Almost as good is the portrait of Miss Mabel Cawthra, which has been exhibited at the Royal

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Academy in London. The painting has many good points, the composition is well thought out, and yet not forced; the outspread fan, held easily in the right hand, carries the lines in a broad sweep which fills the canvas without crowding it. The drawing is excellent, as the lady really sits at ease in the chair, and so we go higher and admire the grace of the shoulders, the poise of the neck—but when our eyes reach the face we are disturbed by two extraordinary horns sticking out from the upper corners of the chair, an error in composition which should be rectified. The only advantage of this disturbing element is that we almost overlook a strange shadow which seems to rest upon the features. The portrait of Mr. Frederick Wyld has a frankness about it which is far from beautiful, but it is exceedingly convincing as to the vitality of the likeness, an important point in a portait.

The etchings and dry points by Whistler, which came from the Royal Collection at Windsor Castle, are on exhibition at the Wunderlich Gallery. A great many fairy tales have been going the rounds of the press as to the reasons why these plates should have been sold out of the British Kingdom. The old reason of impoverished family conditions does not hold in this case. Whether it was the King's or the librarian's affair matters not, the fact remains that no one in England thought enough of these impressions to retain them on the other side. The display is an excellent array of impressions without anything of notable rarity, except the additions from the collection of the late J. H. Hutchinson, which was dispersed in 1892, but there are some exceedingly beautiful plates. The exhibit adds one more show of high quality to the history of this gallery.

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Pictures by Albert L. Groll inaugurate the room which Mr. Herman Schaus has set apart in his series of galleries as his American art gallery. No better choice could have been made. Groll may be regarded as one of the men whose name will not fade from the roll of fame when future art histories shall be written. His is an assured station among our best landscapists. His "Land of the Hopi Indians", and "The Cloud", display supreme craftsmanship and artistry. His "Afterglow in the Desert" is bright and gorgeous in color, and an indelible record of a masterly talent.

It was a good idea to add to the catalogued numbers a half a dozen sketches which the artist made while roaming on horseback over the Arizona plains, as he halted at some fine view which was rapidly put on the sketching board. They breathe spontaneity and are more satisfying than studio-labored productions. The atmosphere of the West pervades the room. It is to be recorded that a number of our most noted artists, men whose fame has been established for years, have been most enthusiastic in their admiration and praise of these paintings.

In the rear gallery is a collection of the small animal bronzes of F. G. R. Roth. This man will some day be considered the rival of Barye as an animal sculptor. His latest work surpasses anything he has done. The "Lowing Calf" is a beauty, and in "Escaped",—which shows a cat with one paw on the feathers of a bird's wing, his prey having escaped—the modeling is daring and remarkably accurate. A "Sea Lion" and a "Polar Bear" are also among the choice gems.

Mr. Schaus is fortunate in having this opportunity to combine in practically one exhibit the work of these two young men; our most promising landscape painter and our most promising sculptor.

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The Rembrandt etchings which have been on view at the Keppel Gallery, have attracted wide attention. It was a remarkable display; a dozen of his twenty-eight landscapes were shown as well as his most famous portraits and scriptural pieces. The "Portrait of his Mother," which Josef Israels considers the finest plate ever etched, was shown as well as six of his self-portraits. If Durer has been called the Chaucer of etching, certainly the bright, consummate star, the Shakespeare of etching is Rembrandt—and this show at Keppel's has proved it.

We find in the Scott & Fowles galleries a score and more of modern Dutch paintings which are exceedingly important. Most of them came from the Alexander Young and the J. Staats Forbes collections which have been dispersed in London. The very finest of these beautiful examples is Mauve's "After Work"—a "horse Mauve", and a masterpiece. Of Josef Israels' canvases we are most attracted by his "Neighbors", children sitting near a pig-sty, with a landscape setting and a light effect that is wonderfully poetic. Even the porker poking his head through the paling is an attractive piece of painting that Morland could not have rivaled.

From a fairly thorough knowledge of the work of modern Dutchmen, I can unhesitatingly declare that the pictures here shown are the best products of the school. Neuhuys, Blommers, Kever, the Marises, and especially Weissenbruch, are represented by their best work.

The magnificent example of the brush of Weissenbruch, a large canvas entitled "After a Storm on the Dutch Coast," which was on exhibition at the Kraushaar Gallery some time ago, has found a home in the Montreal Art Gallery, to which it was sold. It is a pity that our Metropolitan Museum did not acquire this masterpiece.

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The portraits and paintings by Mr. Hans Temple, which have been on exhibition for two weeks at the Knoedler Gallery, were interesting. The portrait of Wilhelm Funk, a fellow artist, is the most satisfactory, while the interior of the church in St. Wolfgang, in Austria, is a fine performance.

The bronzes represented in the upper galleries of K. T. Collins are some of the best examples of the Eighteenth Century periods known, such as the Regency, Louis XV and Louis XVI, up to the blood stained days of the revolution. Crescent, the master of the period of the Regency, can be admired in the delicate scrolls of several *cartels*; Southiere, his fellow workman, in some splendid clock sets; Caffieri in a magnificent pair of wall appliques; Hondon and Clodion in some charming groups in bronze and terra-cotta; and Falconet in his well-known masterpiece "The Three Graces."

One man shows are also becoming the fashion among Western dealers, as is evidenced by a notable display of the work of Charles H. Davis which is given at the galleries of the F. H. Bresler Co., in Milwaukee. Fifteen of the best paintings of this Connecticut artist have been on view, much to the delight of the inhabitants of a city, which—judged by our subscription list—is rapidly growing in art interest.

In Baltimore the Bendann Fine Art Galleries are holding an exhibition of modern paintings, among which are works by Rosa Bonheur, Denby Sadler, A. Vollon and Ch. Jacque. The new gallery being built for the Walters collection will give great impetus to art in Baltimore.

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